

# NAKED REVOLUTION

A socialist realist opera drawn from  
immigrant dreams

Piano Reduction

libretto by Maita di Niscemi  
composed by Dave Soldier  
artistic conception by Komar and Melamid



"His wings will grow", Komar & Melamid

1997, this version August 23 2017

**Soloists**

tenor                    Alexander Ulyanov; Citizen George Washington (George I);  
King George III's head

soprano                Molly Pitcher; Russian soothsayer ; Vera Pavlovna;  
Isadora Duncan

bass                    General George Washington (George II)

countertenor        Vladimir Lenin

Chorus:

3 sopranos            2 solos for Irina, Masha, Russian maidens  
2 mezzo              1 solo for Sasha, Russian maiden

2 tenors,             1 solo as slave  
2 baritones          1 solo as slave  
1 bass                1 solo as slave

sound man with recorded effects as indicated

ORCHESTRA

1 oboe (English horn)  
1 clarinet (bs clar.)  
2 violins  
1 cello  
1 double bass  
1 acoustic steel string guitar (balalaika if possible), with amplification  
1 synthesizer (numbered sounds are for the Kurzweil 2000: requires a cymbalon  
or hammer dulcimer sound or a live harpsichord could play that part,  
1 piano  
1 accordion  
1 percussion (snare, rattle, hi-hat, cymbal, tambourine, kick drum, bass drum,  
glockenspiel, chimes, 2 tympani)

*Additional violins, cellos, and basses are welcome.*

One optional conga or bongo player, can be a choir member on stage; or the soundman or conductor can trigger a tape. This is on **16. Hysteria**.

The orchestra should be amplified for most uses. The synthesizer, guitar, and bass will also need their separate amps

**Duration of music is about one hour**

**LIBRETTO**

**ACT I**

**New York City 1776**

**Bowling Green**

**Clangs** (Voiced as in score)

*Scrim rises revealing gilded equestrian statue of King George III as it stood on Bowling Green in New York City after 1770 - the King is dressed as a Roman Emperor. Horse and rider are one-third larger than life. They stand on a white marble pedestal 15 feet high behind a 10 foot black wrought iron fence. Molly Pitcher wears a sash reading Don't Tread on Me.*

**1. Truth, Truth, Truth**

*Molly, singing like Julie Andrews*

It's Truth Truth and Truth  
Truth in whose glorious name  
All true Sons of Freedom  
Now rise to proclaim  
It's Truth, it's Truth, Truth forsooth  
On this glorious day  
All true sons of freedom now rally to say

*Chorus*

We hold these truths to be self-evident,  
That all men are created equal  
That they are endowed by their creator  
with certain unalienable rights  
among these are life liberty and the  
pursuit of happiness

*spot on piano*

*Molly, draping herself on the piano*

It's Truth Truth and Truth  
Truth in whose glorious name  
All true Sons of Freedom  
Now rise to proclaim  
It's Truth, it's Truth, Truth forsooth  
On this glorious day  
All true sons of freedom now rally to say

*Chorus*

We hold these truths  
yes we do.

## **2. Heave ho boys**

*Molly & Sons of Liberty:*

Heave ho boys  
pull your back in it fellows and haul  
The true rule of riot  
is willful destruction of all  
The sole rule of warfare  
is willful destruction of all  
We hold these truths  
yes. we. do.

*Washington enters stage left, entering like Elvis with women in the chorus in thrall trailing behind him.*

## **3. Washington's entrance**

*Washington*

Why have my militia abandoned their  
posts? (*girls sigh*)  
Why do my soldiers  
riot and boast? (*girls sigh*)  
Dismembering statues as if they  
were foes? Tell me all.  
Is the enemy fled?

*Molly*

The King's mighty army is spread

*Washington*

around our supply lines. They'll starve  
us.

*Molly*

But Congress - it's said-

*Washington*

Lies. *snare roll*  
Rumors.

*Cue 3A*

*He touches statue - clang.*

Young Lady.  
This statue's made out of lead.

*snare roll*

*Molly*

And?

*snare roll*

*Washington*

And so my friends are bullets.

*Clang and snare*

Forty thousand bullets,  
forty thousand enemy dead.

#### **4. Bullets**

*Choir and Washington*  
*Washington leads*

LORD  
Forty thousand bullets.  
The King shall give us bullets.  
Forty thousand bullets. Forty thousand enemy dead.  
Bullets, bullets, bullets.  
The King shall give us bullets.  
Forty thousand bullets.  
Forty thousand enemy dead.

#### **5. I was not my father's eldest son**

*Lights fade to night as the music portrays the sounds of nightfall,*

*Head of George III as Roman Emperor appears as the moon high in the stars upstage left.*

*Three male choir members sing wordlessly as slaves near the piano. The rest of the choir exits.*

*Sounds of crickets and nightbirds between slave's singing, especially prominent at score cues.*

*Washington*

I was not my father's eldest son.  
Left three worthless lots in  
Fredricksburg  
Ten slaves  
only half of Deep Run  
my mother proved unkind  
and took Perry Farm  
that should have been mine

*George III*

Sanctissima mea uxor Elizabeth  
Liza my life  
Let me divorce my German queen  
and make you my wife

*Washington*

Today I hold Mount Vernon  
and I call Mount Vernon home  
and stand possessed in Virginia alone  
of twelve thousand seven  
hundred thirty-eight acres of my own.

Gentlemen's acres mapped and sown  
Not parts of the Dismal Swamp  
Nor unlocated frontier claims  
or Custis lands in my good wife's name  
cultivated farmland stone by stone  
Foreclosing the improvident  
I have made twelve thousand seven  
hundred thirty-eight acres of the old  
Dominion my own.

I have done well. I shall do better.  
I shall not reply to my  
female parent's begging letters.

*George III*

I have lost my colonies, lost my  
colonies. My beloved colonies.  
It is you who desert me my lord  
not I you.  
Do not call again.

*Lights out.*

**ACT II**  
**Moscow, 1917**

**6. Russian maiden's trio**

*Lights up on three middle class Russian maidens. The set suggests Moscow, circa 1900.*

*Irina* Why do the dark woods weigh on my soul?

*Masha* boredom

*Sasha* sadness

*Irina* Why is mere living beyond my control?

*Masha* Hopeless

*Sasha* Despair

*Irina* If I were able just once to reach my goal.



*Men* Opri chiniki

*Women* Ivan Grozny

*Soothsayer* Men of darkness on dark horses  
brooms and daggers in their hands  
all in black upon black stallions  
will the black brooms sweep our land

*Music becomes psychotic, Lenin begins to appear on rear stage*

*Chorus* Angels and ministers of grace defend us (*repeat*)

*Soothsayer* Will the devil's witches whistle?  
*long loud keening by highest soprano and lowest bass*  
will they straddle

*Soothsayer and women* human swine?

*Soothsayer* riding broomsticks through the stars  
flown to drink the devil's wine?

*Soothsayer and women* when the devil comes to Moscow

*Chorus (not in rhythmic unison)*  
Not tomorrow  
Not today  
How long will the devil stay?

*chorus exits*

*Chorus (Repeat and fade)* Angels and ministers of grace defend us (*repeat until necessary*).

### **8. And when you see a fire**

*Set of a romantic version of Russia during a revolution. Vera Pavlovna and Alexander Ulyanov. She is brushing his hair. Distant explosions and snare rolls.*

*Vera*

And when you see a fire  
threatening your home  
in night's darkest hour  
the hour after midnight  
the hour before dawn.  
Run bravely to it through the forest.  
No raging fire can prevail  
against the coming dawn of freedom.  
The people's will shall be unveiled.



*Alexander*

Among the Russian people  
at any given time  
Some men, perhaps a dozen  
will answer for the nation  
will answer with their lives  
No power on earth can terrify us  
No raging fire can prevail  
against the coming dawn of freedom  
The people's will shall be unveiled.

*Vera & Alexander*

Believe in the coming dawn of freedom.  
Believe in the people's will  
Believe in love and courage.  
Dear friend, we're not alone.  
Dear friend, we're not alone.  
Dear friend, we're not afraid.

BLACKOUT.

*Lights up on Lenin seated downstage right in the pose of his portrait in the Smolny Institute October 27, 1917. Alternate: Lenin (Alexander) limbs ladder and gives speech from balcony. As the speech progresses they are joined by the chorus dressed as workers, sailors, peasants, etc. Church bells, revolutionary posters, mob sounds Starts with quiet mob sounds that build.*

### **9. Lenin at Smolny Institute**

*Lenin and Alexander's ghost (rising to address his audience)  
(when Lenin sings here, two voices emerge- Lenin and Alexander's ghost*

The Tsar himself recalled the touching  
frankness of my brother.  
Alexander did not beg or betray  
or excuse himself in anyway.  
Caught with a bomb in a book  
He accused no one but took his time in  
court to praise the people's will.  
A martyr to the people's will. My  
brother was hanged. My brother a  
martyr at the age of twenty-one.

*A body dressed like Alexander is revealed hanging.*

*Choir*

Brother Illich

*Lenin with Alexander*

Comrades, martyrdom has never been  
my way.

I survived assassins, exile, hunger and  
despair. I have survived, we have  
survived, we shall prevail  
and see our vile oppressors destroyed.

*Lenin gives speech in Russian.  
Use supertitles in English?  
Choir sings "ooh" behind him.*

*Choir members, spoken (subset)*

Batushka, we are your children  
Tell us what to do.

*Lenin (with building anger)*

Shoot the traitors  
Shoot them all.  
Scatter them like the dust they are.  
Let the garbage heap of history  
turn the corpses of our enemies  
to compost to enrich our Revolution's  
crops.

*(The following spoken lines could be in Russian .)*

Running dogs. Lackeys.  
Why should they see another dawn?  
Who dares say the naked revolution  
should not prevail?  
Who dares? Do you?

*mob yells*

No never. Comrade. We're  
yours. Forever. All power to the  
Supreme Soviet. All power to Comrade  
Lenin.

*They disassemble the horse during instrumental music. Lenin assumes his typical salute  
that he will use again at the end of the piece.*

*Lenin & Mob*

Shoot the traitors  
Shoot them all.  
Scatter them like the dust they are.  
Let the garbage heap of history  
turn the corpses of our enemies  
to compost to enrich our Revolution's  
crops.  
THE WATERS OF REVOLUTION ARE  
DRAWN FROM VILLAGE WELLS!

*Majestic instrumental interlude (The Factory Worker and the Collective Farm Girl) with recorded mob sounds and recording of the real Lenin.*

**Act III**  
**Washington Square, New York, 1989**

**10. Remember**

*In the Washington Square Arch, a statue of 1792 civilian George Washington faces a statue of 1776 military George Washington. The statues come alive and sing.*

*George I (civilian, the tenor)*  
*dreamily* Remember

*George II (military, the bass baritone)*  
*(impatiently)* of course I remember

*George I*  
The apples  
*possible clattering vision of teeth*  
*sounds of cars or car crashes*

*George II*  
The forests (*he steps down from niche*)  
the trees

*George I & II* huge oaks

*George II* unblighted chestnuts  
fern fronds and leaves

*George I*  
Poplars marking property  
and the winter of 1753, remember?

*George II*  
Of course I remember.

*George I*  
What was that Indian's name?  
Kustaloga? Shingiss? Jeskakaka?

*George II*  
No, no the one who said the French had killed  
boiled and eaten his father.

*George I*  
Of course, let me think  
just the thing  
Half King.

*George II*

That's right, Half King.  
A strong man.  
Always singing.

*George I*

Always sleeping.  
Always drunk in the deepest woods.

*George II*

In the deepest snow,

*George I & II*

Half King

*George II*

half beast  
he would have murdered us all had he dared  
felled us like oxen in the snow  
murdered us all  
murdered us there

*George I & II*

Where the Allegheny  
and the Monongahela Rivers  
join the frozen Ohio  
Well I know  
Half King would have drunk our blood  
had he dared.  
Drunk our blood in the snow.

### **11. Lenin's entrance**

*Enter Lenin stage right with his accordionist dressed as he was when he crossed Petrograd disguised as a laborer in 1918.*

### **12. I still remember**

*Someone rides by on a ridiculous bicycle – it is Marcel Duchamp.*

*pause*

*Lenin  
(to the accordionist)*

I still remember  
on grassy afternoons  
I have lain on hay I never raked  
Eaten bread I never baked  
And dreamed in honeyed sunlight.

Dreamed young dreams  
on perfumed afternoons  
birch trees lime trees hollyhocks  
mignonette fresh peas for tea  
and colored kites flying high high high  
above the meadow  
above the clearing  
high in the sunset sky.

*George I*                      The forest.

*George II*                     The meadows.

*George I*                     The clearing.

*together*                     The sky.

*An on-stage trio of street musician including Lenin's accordionist, solo violin, and the orchestra's guitarist preferably on balalaika, perform a gypsy interlude.*

*Chorus (like Red Army chorus)*

I still remember  
on grassy afternoons  
I have lain on hay I never raked  
Eaten bread I never baked  
And dreamed in honeyed sunlight.

*George I*                     The forest.

*George II*                     The meadows.

*George I*                     The clearing.

*together*                     The sky.

### **13. *Lenin and Washingtons' trio***

*Lenin*                         Perhaps I'm the fool.  
Because while listening to Beethoven  
I forgot to be cruel.

*George I (to George II)*      Beethoven?

*George II*                     Beethoven?

*Lenin*                         The Appassionata to be precise  
is such strange music  
it makes me want to be kind  
I cannot be weak, no leader can.



comrades

shoot them!

Help me

beloved

revered throughout the land  
and more and more and more and more.

**14. *Oh no***

*George 1 & II start sketching out a dance to the strains of the Appassionata,*

*Banner: Republic of Greenwich Village.*

*Isadora lit on a swing behind the scrim.*

*Violins intro truth truth truth*

*Lenin*

Oh, no.

*Isadora*

I greet you in the sacred name of beauty.

*Lenin*

Not again.

**15. *Sing of nature***

*Isadora (cooly, always centered on Lenin)*

Sing of nature  
Sing of numbers  
Sing of sunflowers turning in time  
one two three  
see the petals on lilies  
the petals on lilies  
five on each buttercup  
eight dressed delphiniums  
thirteen marigolds  
twenty-one asters  
thirty-four daisies  
fifty-five daisies

*dances with accordionist, looks at Lenin*

sing of petals  
sing of daisies  
next flowering number  
eighty-nine

sing of nature  
sing of numbers  
sing of sunflowers  
turning in, turning in time  
and all the florets

in all the sunflowers  
thirty-four clockwise *to George I*  
fifty-five counter *to George II*  
onward through nature  
beyond eighty-nine

That's right, think about it  
want to know more  
the next circle of florets  
one forty-four.

*circles triumphantly to Lenin*

*Lenin (spoken, Russian)*

That woman!! Get rid of her.  
Tell Podvowsky I will not see her!! I don't care how  
many orphans she's found for her school.

*Isadora:*

On Sparrow Hill in Moscow  
Five hundred little girls  
greet the nation's newfound way  
wave red scarves in the sunlight  
raise their garlands in unison  
to bless the coming day.

*Lenin (spoken. Russian)*

she's crazy, etc.

*Isadora (sung)*

And anybody's child  
shall know the story of this dawn  
shall know the glory that is born  
of art and truth and beauty  
shall know the grandeur of the hope  
that makes man free.

## **16. Hysteria**

*Washingtons dance a minuet to the Appassionata.*

*Tape or conga/bongo begins at score cue.*

*George Washingtons*

State your business.

*Isadora*

Here I stand today  
and here we promise to forgive  
all debts we owe to sorrow shall cease  
the world shall know peace.

*Chorus of Georges*

*Komar and Melamid have made George masks using the face on the dollar bill that the  
chorus can brandish*



Who why where what  
do you think you're doing?  
Who why where what  
do you think we are

*Isadora*

and anybody's child  
shall know the story of this dawn  
shall know the glory that is born  
of art and truth and beauty  
shall know the grandeur of the hope  
that makes man free.

*Chorus of Georges*

This is our country.  
Our world, our century.  
We're taking it back!

George George George George  
George George George George

*Chorus of Georges grows more and more frenetic. Lenin tries to cut in to dance but is rebuffed.*

*At waltz cue, drums stop and Isadora and Marcel dance off together, and the Georges waltz. Maybe some of the chorus too.*

*Chorus sings*                      la, la, la.

*Lenin attempts to leave with only his trusty accordionist following. He hails at a cab with his trademark salute. This can be coupled by the Komar & Melamid painting of Lenin hailing a cab at a McDonalds.*

*Lenin yells*                      Taxi!

*Lights out.*

*Clang from the introduction.*

*Lights on and bows.*

# Naked Revolution

a socialist realist opera drawn from immigrant dreams

Piano reduction

Dave Soldier, composer  
Maita di Niscemi, lyrics  
Komar & Melamid, concept

1997  
version  
August 23, 2017

Bells

1. Truth Truth Truth

*f*

*♩ = 72*

gliss

8<sup>va</sup>

Sop.

13

*a tempo*

*f* It's — truth truth truth it's truth

Sop.

23

truth in whose glor-i-ous name all true Sons of Free - dom now rise to pro-

Naked Revolution

33

Sop.

claim It's truth it's truth tru - th for - sooth on this glor-i - ous

41

Sop.

day all true Sons of Free - dom now ral - ly to - say **ff** We

C Ten 1 **f** We

C Bari 2 **f** We

C Bass 3 **f** We

51

Sop. *hold*

C Ten 1  
8 hold these truths to be self ev - i - dent that all men are cre - a - ted e - qual that

C Bari 2  
hold these truths to be self ev - i - dent that all men are cre - a - ted e - qual that

C Bass 3  
hold these truths to be self ev - i - dent that all men are cre - a - ted e - qual that

51 *mf*

59

Sop. they are en - dowed \_\_\_\_\_ ri - ghts

C Ten 1  
8 they are en - dowed by their Cre - a - tor with cer - tain in - al - ni ble rights \_\_\_\_\_

C Bari 2  
they are en - dowed by their Cre - a - tor with cer - tain in - al - ni ble rights \_\_\_\_\_

C Bass 3  
they are en - dowed by their Cre - a - tor with cer - tain in - al - ni ble rights \_\_\_\_\_

59 *mf*

Naked Revolution

67 spoken (Julie Andrews)

Sop. *hi - hi-hi-hi-hi-hi ghts a mong these rights life lib-er - ty and the pur - suit of hap-pi*  
*gently*

C Ten 1 *mp* *Oh gently oh oh oh oh oh oh*

C Bari 2 *mp* *Oh gently oh oh oh oh oh oh*

C Bass 3 *mp* *Oh oh oh oh oh oh oh*

76 mug with pianist

Sop. *ness* *It's*

C Ten 1 *ness* *It's*

C Bari 2 *ness* *It's*

C Bass 3 *ness* *It's*

*romantic*

*a tempo*

82

Sop.

truth truth truth it's truth truth in whose glor - i - ous name all true Son's of

93

Sop.

free - dom now rise to pro - claim It's truth it's truth tru - th for - sooth

102

Sop.

on this glor - i - ous day all true Sons of Free - dom now

# Naked Revolution

♩=180

111

Sop. *ral-ly to say*

C Ten 1 *We hold these truths we hol-hol-ho -*

C Bari 2 *We hold these truths we hol-hol-ho -*

C Bass 3 *We hold these truths we hol-hol-ho -*

*mf*

120

C Ten 1 *hold them yes yes we do we hold these truths we hol-hol-ho -*

C Bari 2 *hold them yes yes we do we hold these truths we hol-hol-ho -*

C Bass 3 *hold them yes yes we do we hold these truths we hol-hol-ho -*

*mf*

128

C Ten 1  
8 hold them yes \_\_\_\_\_ yes \_\_\_\_\_ we do we hold \_\_\_\_\_ these\_ truths \_\_\_\_\_

C Bari 2  
hold them yes \_\_\_\_\_ yes \_\_\_\_\_ we do we hold \_\_\_\_\_ these\_ truths \_\_\_\_\_

C Bass 3  
hold them yes \_\_\_\_\_ yes \_\_\_\_\_ we do we hold \_\_\_\_\_ these\_ truths \_\_\_\_\_

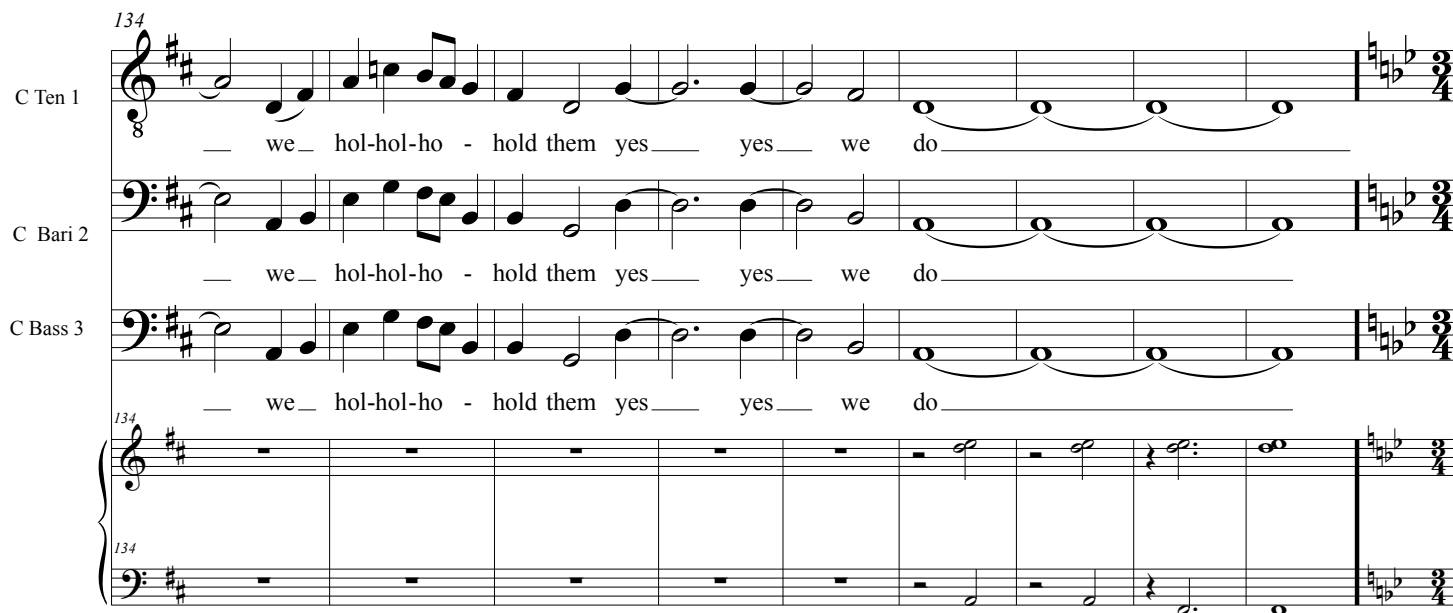


134

C Ten 1  
8 \_\_\_\_\_ we\_ hol-hol-ho - hold them yes \_\_\_\_\_ yes \_\_\_\_\_ we do \_\_\_\_\_

C Bari 2  
\_\_\_\_\_ we\_ hol-hol-ho - hold them yes \_\_\_\_\_ yes \_\_\_\_\_ we do \_\_\_\_\_

C Bass 3  
\_\_\_\_\_ we\_ hol-hol-ho - hold them yes \_\_\_\_\_ yes \_\_\_\_\_ we do \_\_\_\_\_





### 2. Heave Ho Boys

143  $\text{♩} = 72$

Sop. *f* Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The

C Ten 1 *f* Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The

C Bari 2

C Bass 3 *f* Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The  
*f* Heave ho b'-hoys put your back in it fel-lows and haul The

Sop. 153 true rule of ri-ot is will-full de-struction of all the true rule of war-fare is

C Ten 1 *8* true rule of ri-ot is will-full de-struction of all the true rule of war-fare is

C Bari 2

C Bass 3 true rule of ri-ot is will-full de-struction of all the true rule of war-fare is

two tenor parts

true rule of ri-ot is will-full de-struction of all the true rule of war-fare is

Sop. 162 will-ful de-struction of all We hold these truths

C Ten 1 *8* will-ful de-struction of all We hold these truths

C Bari 2

C Bass 3 will-ful de-struction of all We hold these truths

will-ful de-struction of all We hold these truths

3. Washington enters

*attacca*

171

Sop. *ye es we do*

C Ten 1 *yes - we do*

C Bari 2 *yes - we do*

C Bass 3 *yes - we do*

patterns on these notes can vary, keep sharp attack

171

*f*

*acc.*

175

*mp*

177

*mp*

178

bass cl.

*f*

179

Bass

*f* Why have my mi - li - tia

*mp*

180

Bass

a - ban - doned their posts? girls sigh

C Sop 1

girls sigh ah ah ah ah ah

C Sop 2,3

girls sigh ah ah ah ah ah

C Mezz 2

Ah ah ah ah ah ah ah

*f*

\*

182

Bass

Why do my

*p*

Red

183

Bass

sol - - - - diers

184

Bass

ri - ot and boast?

girls sigh

C Sop 1

C Sop 2,3

C Mezz 2

ah ah ah ah ah ah ah

ah ah ah ah ah ah ah

ah ah ah ah ah ah ah

184

184

*f*

186

Bass

Partch

Dis - mem - ber - ing

186

*p*

186

*Leg.*

187

Bass

sta - tues as if they were foes?

188

Bass

Tell me

189

Sop.

Bass

Partch

*f* The King's migh - ty ar - my

all is the en - e - my fled?

*p*

191

Sop. is spread Partch

Bass a - round our supply lines

*mp*

*leg.*

193

Sop. but Con - gress it's said

Bass They'll starve us

195

Bass Lies ru - mors

S.Dr. chimes

3A W: "Young lady, this statue's made of lead"

*f*

199

S.Dr.

202

The musical score is arranged in a system with the following parts from top to bottom:

- Bass:** Instrumental line in bass clef, 6/4 time signature.
- C Sop 1:** Vocal line in soprano clef, 6/4 time signature. Lyrics: "and so my friends are buHets for ty thousand buHets forty thousand e-my dead".
- C Sop 2,3:** Vocal line in soprano clef, 6/4 time signature. Lyrics: "LORD -".
- C Mezz 2:** Vocal line in mezzo-soprano clef, 6/4 time signature. Lyrics: "LORD -".
- C Ten 1:** Vocal line in tenor clef, 6/4 time signature. Lyrics: "LORD".
- C Bari 2:** Vocal line in baritone clef, 6/4 time signature. Lyrics: "LORD".
- C Bass 3:** Vocal line in bass clef, 6/4 time signature. Lyrics: "LORD".
- S.Dr.:** Snare drum part with a rhythmic pattern of eighth notes.
- Piano:** Accompaniment in grand staff (treble and bass clefs), 6/4 time signature.

The score is in a key signature of three flats (B-flat major/D-flat minor) and a 6/4 time signature. The lyrics are: "and so my friends are buHets for ty thousand buHets forty thousand e-my dead". The vocal parts enter with the word "LORD" in a strong dynamic (*f*).

206 **4. Bullets**  $\text{♩} = 90$

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

For - ty thou-sand bul - lets the king shall give us bul - lets For - ty thou-sand bul - lets and

For - ty thou-sand bul - lets the king shall give us bul - lets\_ For - ty thou-sand bul - lets and

For - ty thou-sand bul - lets the king shall give us bul - lets\_ For - ty thou-sand bul - lets and

For - ty thou sand bul - lets the king shall give us bul - lets For ty thou sand bul lets and

For - ty thou-sand bul - lets the king shall give us bul - lets For - ty thou-sand bul - lets and

For - ty thou-sand bul - lets the king shall give us bul - lets For - ty thou-sand bul - lets and

For - ty thou-sand bul - lets the king shall give us bul - lets For - ty thou-sand bul - lets and

209

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

thou - sands en-my dead bul-lets for-ty thou-sand bul-lets For ty thou-sand -

thou-sands en - 'mylead the king shall give us bul-lets for-ty thou-sand bul - lets\_ For - ty thou-sand

thou-sands en - 'mylead the king shall give us bul-lets for-ty thou-sand bul - lets\_ For - ty thou-sand

thous-sands en-my dead bul-lets for-ty thou-sand bul-lets for-ty for-tythou-sand

thou - sands en-my dead bul - lets for-ty thou-sand bul-lets for -ty forty thou-sand

thou - sands en-my dead bul - lets for-ty thou-sand bul-lets for -ty forty thou-sand

thou - sands en-my dead bul-lets for-ty thou-sand bul-lets For ty thou-sand -



♩=112

213

Bass

C Sop 1  
en - 'my dead king shall give

C Sop2,3  
en - em-y dead The king king king king king king king

C Mezz 2  
en - am-y dead the king king king king king -

C Ten 1  
en - em-y. dead The king king king king king king king king king king king king

C Bari 2  
en - em-y dead The king king king king king king king king king king king king

C Bass 3  
en - 'my dead king shall give

216

Bass

C Sop 1  
bul - lets bul - lets en - my dead dead

C Sop2,3  
shall give us bul - lets - thou - sand en - 'my dead king shall give us bul - lets

C Mezz 2  
shall give us bul - lets - thou - sand en - 'my dead king shall give us bul - lets

C Ten 1  
shall give bul - lets thou - sand en - my dead dead dead the king shall give us bul - lets

C Bari 2  
king shall give us bul - lets

C Bass 3  
bul - lets bul - lets en - my dead dead

5. I was not my father's eldest  
trio o

219

$\text{♩} = 86$

Bass  
bul - lets \_\_\_\_\_ Bul - lets thou-sanden - 'my dead

C Sop 1  
for - ty thou-sand bul - bul-lets bul-lets bul-lets-for - ty thou-sand en - 'my dead

C Sop2,3  
for - ty thou-sand bul - bul-lets bul-lets bul-lets-for - ty thou-sand en - 'my dead

C Mezz 2  
for - ty thou-sand bul - lets bul-lets bul-lets bul-lets for - ty - thou-sand en - my dead

C Ten 1  
8 for - ty thou-sandbul lets - bul-lets bul-lets bul-lets for - ty - thou - sand en my dead

C Bari 2  
for - ty thou-sandbul lets - bul-lets bul-lets bul-lets for - ty - thou - sand en my dead solo *legato throughout*

C Bass 3  
bul - lets \_\_\_\_\_ Bul - lets thou-sanden - 'my dead Aae \_\_\_\_\_  
*mf*

solo  
*legato throughout*

223

C Ten 1  
8 *mf* Ah \_\_\_\_\_

C Bari 2  
solo *legato throughout*  
*mf* Eh \_\_\_\_\_

C Bass 3

223  
*pp*

227

C Ten 1

C Bari 2

C Bass 3

*p*

229

C Ten 1

C Bari 2

C Bass 3

*mf*

231

C Ten 1

C Bari 2

C Bass 3

233

C Ten 1

C Bass 3

235

C Ten 1

# Naked Revolution

241 *cricket sounds* *cricket sounds*

C Ten 1

C Bari 2

C Bass 3

♩=100

247

Bass

*f* I was not my fa - ther's el - dest son left

247 *legato*  
*mp*

255

Bass

three worth-less lots in Fred - ricks-burg Twelve slaves, on-ly half of Deep Run

255

264 *cresc.* *a little maniacal*

Bass

my mo - ther proved un-kind and took Per-ry Farm, that should have been mine

264

a little faster

273

Bass

(as the man in the moon)

282

T

lonely

Sanc - tiss - i - me me - a ux - or E - a - liz - a - bet Li - za my life — let

290

T

*rit.* *a tempo*

me div - orce my Ger - man queen and make — you my wife —

297

Bass

To day, I hold Mt. Ver - non — and I call Mt. Ver - non home and

# Naked Revolution

Bass

stand po-ssessed in Vir-gin - ia a lone \_\_\_\_\_ of twelve \_\_\_\_\_ thou - sand se - ven

306

306

Bass

hun - dred thirty eight a - cres of \_\_\_\_\_ my own \_\_\_\_\_

315

315

\_\_\_\_\_ can be an octave lower

Bass

Gen - tle-man's a - cres mapped and sown not pie - ces of the Dis - mal swamp

324

324

Bass

or un - lo - ca-ted fron - tier claims or Cus - tis lands in my good wife's name \_\_\_\_\_

332

332

340

Bass

cul - ti - va - ted farm - land stone by stone \_\_\_\_\_ fore - clos - ing the im - prov - i - dent

340

340

*p*

going a bit crazy

348

Bass

I have made twelve \_\_\_\_\_ thou - sand se - ven hun - dred thir - ty eight a - cres of old Do -

348

*mf*

348

356

Bass

min ion my own \_\_\_\_\_ I \_\_\_\_\_ have done well I

356

356

364

Bass

shall \_\_\_\_\_ do bet - ter \_\_\_\_\_ I shall not re - ply to my fe - male pa - rents beg - ging letter \_\_\_\_\_

364

364



371

T

Bass

I have lost — my co - lo - nies lost my co-lo nies

378

T

378

my be-lov-ed co-lo-nies it is you who de - sert me my — Lord not I you do not

*p*

*mp*

385

T

385

call a - gain

6. Russian Maiden Trio  
trio of lonely chorus girls

solo

389

C Sop 1

C Sop2,3

C Mezz 2

oboe

*f* Why do the dark woods weigh on my soul?

*f* Why do the dark woods weigh on my soul?

a tempo Why do the dark woods weigh on my soul?

397

C Sop 1

C Sop2,3

C Mezz 2

Why do the dark woods weigh on my soul - Why is mere li-ving be -

Bore - dom - Bore - dom - Why is mere li-ving be -

Sad - ness Sad - ness Why is mere li-ving be -

405

C Sop 1  
yond my con - trol? If I were

C Sop2,3  
yond my con - trol? De - spair

C Mezz 2  
yond my con - trol? Hope-less

405

413

C Sop 1  
a - ble just once - to reach my goal Tra - vel to

C Sop2,3  
Your goal? With-out mo-ney?

C Mezz 2  
Your goal? With-out mo-ney?

413

420

C Sop 1  
Par - is \_\_\_\_\_ to Par - is \_\_\_\_\_ and then \_\_\_\_\_ to

C Sop2,3  
With-out per - mis-sion? With-out mo-ney or per - mis-sion \_\_\_\_\_ to

C Mezz 2  
With-out per - mis-sion? With-out mo-ney or per - mis-sion \_\_\_\_\_ to

427

C Sop 1  
Rome \_\_\_\_\_

C Sop2,3  
Rome \_\_\_\_\_ You \_\_\_ shall

C Mezz 2  
Rome \_\_\_\_\_ You \_\_\_ shall ne - ver see Par -

## Naked Revolution

435

C Sop 1

I shall ne-ver see Par-is We shall ne-ver see

C Sop2,3

ne-ver see Par - is Par-is We shall ne-ver see

C Mezz 2

is Par - is Par-is *accordion*

444

C Sop 1

Par - is We shall ne-ve see Rome We shall sit in our par -

C Sop2,3

Par - is We shall ne-ver see Rome We shall sit in our par -

C Mezz 2

We shall sit in our par -

453

C Sop 1

lour sit and de-spair play-ing Cho - pin, pres-sing flo - wers - wea - ving

C Sop2,3

lour sit and de-spair play-ing Cho - pin, pres-sing flo - wers wea - ving

C Mezz 2

lour sit and de-spair ply-ing Cho - pon, pres-sing flo - wers wea - ving

462

C Sop 1  
rib-bons in our hair \_\_\_\_\_

C Sop2,3  
rib-bons in our hair \_\_\_\_\_

C Mezz 2  
rib-bons in our hair \_\_\_\_\_

462 guitar

471

C Sop 1  
Why do the dark woods weigh on my soul?

C Sop2,3  
Why do the dark woods weigh on my soul?

C Mezz 2  
Why do the dark woods weigh on my soul?

471 *mf*

480

# When the Devil Comes to Moscow

# Naked Revolution

$\text{♩} = 96$

489

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

*p* An - gels and  
*cresc. poco a poco*

*p* An - gels and  
*cresc. poco a poco*

*p* An - gels and  
*cresc. poco a poco*

*p* An - gels and  
*cresc. poco a poco*

*p* An - gels and  
*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*p*

Detailed description: This page of a musical score is for the piece 'When the Devil Comes to Moscow' (Naked Revolution). It features six vocal staves (C Sop 1, C Sop2,3, C Mezz 2, C Ten 1, C Bari 2, C Bass 3) and a piano accompaniment. The music is in 4/4 time with a tempo of quarter note = 96. The key signature has three sharps (F#, C#, G#). The vocal parts enter at measure 489 with the lyrics 'An - gels and' and a dynamic of *p* (piano). The piano accompaniment also begins at measure 489 with a dynamic of *pp* (pianissimo) and a *cresc. poco a poco* (crescendo poco a poco) marking. The piano part features a melodic line in the right hand and a bass line in the left hand, both showing a gradual increase in volume.

495

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

495 min - i - sters of Grace de - fend us church bells

500

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

An - gels and mi - ni - sters of grace de -

An - gels and mi - ni - sters of grace de -

An - gels and mi - ni - sters of grace de -

An - gels and mi - ni - sters of grace de -

An - gels and mi - ni - sters of grace de -

An - gels and mi - ni - sters of grace de -

500 An - gels and mi - ni - sters of grace de -



503

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

fend us

fend us

fend us

fend us

fend us

fend us

503

fend us

*f*

solo

507

512

517

Sop.

penetrating

*ff* When the de<sub>3</sub>-vil comes to Mos-cow On<sub>3</sub> a Wednes-day late

517

521  
Sop. in May Will his eyes be black or yel - low\_ will his beard be

521

521

525  
Sop. black or gray?

525

525

*f*

531  
Sop. *f*With a dog's head

531

531

531

*f*

536  
Sop. on each sad - dle\_ Will the de - vil's hench - men ride? Ride forth from the

536

536

541 Sop.

se - perate king - dom Ride forth at the de - vil's side?

choose own pitch, move in these intervals

546 C Ten 1

*f* Op ri chi - ni - - - ki

C Bari 2

*f* Op ri chi ni ki

C Bass 3

*f* Op ri chi ni ki

549 choose own pitch, move in these intervals

C Sop 1

I van Groz ny

choose own pitch, move in these intervals

C Sop2,3

I van Groz ny

choose own pitch, move in these intervals

C Mezz 2

I van Groz ny

follow rhythm, not pitch!

551

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

551

yaah

*ff*

553

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

553

*ff*

Naked Revolution

The musical score for "Naked Revolution" consists of six vocal staves and a piano accompaniment. The vocal parts are labeled as C Sop 1, C Sop2,3, C Mezz 2, C Ten 1, C Bari 2, and C Bass 3. The piano part is shown in grand staff notation. The score begins at measure 554 and continues through measure 555. Each vocal line features a melodic line with notes marked with 'x' and a lower line with a thick black bar. The piano accompaniment provides harmonic support with chords and single notes. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.



562

Sop.

gers in his hand All in black u - pon black stal - lions

566

Sop.

Will the black brooms sweep our land? church bells

571

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

*ff* An - gels mi - ni - sters of grace de - fend

*ff* An - gels mi - ni - sters of grace de - fend

*ff* An - gels mi - ni - sters of grace de - fend

*ff* An - gels mi - ni - sters of grace de - fend

*ff* An - gels mi - ni - sters of grace de - fend

*ff* An - gels mi - ni - sters of grace de - fend

*ff* An - gels mi - ni - sters of grace de - fend

575

C Sop 1  
us Oh an - gels mi - ni - sters of grace

C Sop2,3  
us Oh an - gels mi - ni - sters of grace

C Mezz 2  
us Oh an - gels mi - ni - sters of grace

C Ten 1  
us Oh an - gels mi - ni - sters of grace

C Bari 2  
us Oh an - gels mi - ni - sters of grace

C Bass 3  
us Oh an - gels mi - ni - sters of grace

579

C Sop 1  
de - fend us

C Sop2,3  
de - fend us

C Mezz 2  
de - fend us

C Ten 1  
de - fend us

C Bari 2  
de - fend us

C Bass 3  
de - fend us



finger cymbals ad lib

583

Sop. *highest sop, lowest bs, keen*  
 Will the De - vil's wit - ches whis - tle *Wit -*

C Sop 1

C Bass 3 *highest sop, lowest bs, keen*

583

583

587

Sop. *they* *stra - dle* *hu - man swine?* *Ri - ding*

C Sop 1 *hu - man swine*

C Sop 2,3 *hu - man swine*

C Mezz 2 *hu - man swine*

C Bass 3 *hu - man swine*

587

587

591

Sop.

— broom - sticks through — the stars Flown to drink —

595

Sop.

C Sop 1

C Sop2,3

C Mezz 2

595

the de - vil's wine *f* When the de - vil comes

*f* When the de - vil comes

*f* When the de - vil comes

*f* When the de - vil comes

English horn

Sop.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

to Mos - cow - - - - - *half sung stage whispers*

to Mos - cow - - - - - *half sung stage whispers* mor - row

to Mos - cow - - - - - *half sung stage whispers* mor - row

to Mos - cow - - - - - *half sung stage whispers* Not to mor - row -

*half sung stage whispers*

*half sung stage whispers* Not to mor - row

*half sung stage whispers* Not to mor - row

599

Not to-mor-row -

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

notto - day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

notto - day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

Notto-day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

notto - day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

notto - day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

notto - day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

603

Notto-day whenthe de - vil comes to Mos - cow how long - will the de - vil stay?

607

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

An - gels and

An - gels and

An - gels and

An - gels and

An - gels and

An - gels and

607

*mf*

610

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

mi - ni - sters of grace de - fend us

mi - ni - sters of grace de - fend us

mi - ni - sters of grace de - fend us

mi - ni - sters of grace de - fend us

mi - ni - sters of grace de - fend us

mi - ni - sters of grace de - fend us

mi - ni - sters of grace de - fend us

610

8. And When You See a Fire

613 *explosions* *tubular bells* *legato*

*f* *mp* *mp*

613 *tympani* *pp*

618

Sop.

C Sop 1 *f* And

C Sop2,3 *mp* Ah...

C Mezz 2 *mp* Ah... *mezzo*

618 *mp* *mp* Ah...

618 *pp*

622

Sop.

when you see a fire threat - en - ing your home in night's dark - est hour *mp* the

622

622

625  
Sop. ho - ur af - ter mid - night, the hour be - fore dawn, *f*run brave - ly to it through the

628  
Sop. for - est no rag - ing fi - re can pre - vail a - gainst the com - ing dawn of

632  
Sop. free - dom the peo - ple's will *p* shall be un - veiled

C Sop 1 *mf*

C Sop 2,3 *mf*

C Mezz 2 *mf*

636

T

C Sop 1

C Sop2,3

C Mezz 2

*f* A-

640

T

mong the Rus-sian peo-ple at a-ny giv-en time some men per-haps a doz-en will

*mf*

643

T

an - swer for their na - tion will an - swer with their lives no pow - er on earth can ter - ri -

646  
T  
8  
fy us no ra-ging fi-re can pre-vail a-gainst the com-ing dawn of

mp

650  
T  
8  
free-dom the peo-ple's will shall be un-veiled

p mp

654  
Sop.  
f Be-lieve in the com-ing dawn of

T  
f Be-lieve in the com-ing dawn of

C Sop 1

C Sop 2,3  
Ooo

C Mezz 2  
Ooo

Ooo

f mf



657

Sop. free dom be - lieve in the peo - ple's will be-

T free dom be - lieve in the peo - ple's will be-

C Sop 1

C Sop2,3 Ooo

C Mezz 2 Ooo

657

660

Sop. lieve in love and cour - age Dear friend we're not a -

T lieve in love and cour - age Dear friend we're not a -

C Sop 1 one pitch for each singer

C Sop2,3 Ah

C Mezz 2 Ah

660

660

663

Sop. lone

T 8 afraid

C Sop 1

C Sop 2,3

C Mezz 2

663 mp

666 p

### 9. Lenin at Smolny

♩=60

669

CountTen. *f* The czar him - self re - called the

T 8 *f* The czar him - self re - called the

chimes *ff*

669 *mp*

675

CountTen. touch-ing frank-ness of my bro - ther Al-ex-an - derdid not

T touch ing frank-ness of my bro - ther Al-ex-an\_\_\_\_\_ derdid not

678

CountTen. beg or be - tray or ex-cuse him-self in an - y way

T beg or be - tray or ex-cuse him-self in an - y way

682

CountTen. caught with a bomb in a book he ac - cused no one but took his time in court to praise the

T caught with a bomb in a book he ac - cused no one but took his time in court to praise the

♩=52

686

CountTen. 

peo - ple's will A mar -


T 

peo - ple's will A mar -


*oboe* 




690

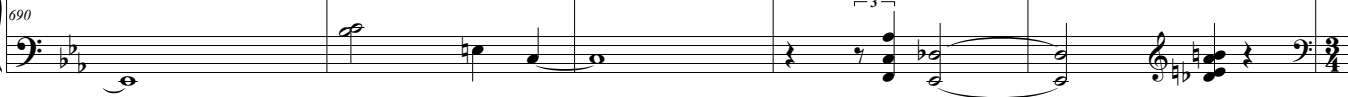
CountTen. 

- - tyr to the peo-ple's will My bro-ther was hanged \_\_\_\_\_ My

T 

- - tyr to the peo-ple's will\_ My brother was hanged \_\_\_\_\_ My







♩ = 72

701

Sop.

CountTen.

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

701

701

*mf* Ah...

Conrades mar-tyr dom has ne-ver been my way I have sur-vived as-sass-ins ex-ile

*mp* Ah...

*mp* Ah...

*mp* Ah...

*mp* Ooo...

*mp* Ooo...

*mp* Oooo...

705

Sop.

CountTen.

2 *cresc.*

hun - ger and de spair I have sur - vived we have sur - vived we shall pre - vail and

C Sop 1 *cresc.*

C Sop2,3 *cresc.*

C Mezz 2 *cresc.*

C Ten 1 *cresc.*

C Bari 2 *cresc.*

C Bass 3 *cresc.*

705 *cresc.*

705

# Naked Revolution

$\text{♩} = 112$

$\text{♩} = 132$

708

The musical score is arranged in a system with ten staves. The vocal parts are Soprano (Sop.), Countertenor (CountTen.), Contralto 1 (C Sop 1), Contralto 2 & 3 (C Sop 2,3), Contralto 2 (C Mezz 2), Contralto 1 (C Ten 1), Contralto 2 (C Bari 2), and Contralto 3 (C Bass 3). The piano accompaniment consists of two staves: the right hand (treble clef) and the left hand (bass clef). The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The lyrics 'see our vile op - pres - sors de - stroyed' are written under the CountTen. staff. The score includes various musical notations such as notes, rests, slurs, and dynamics like *f*. The tempo markings at the top indicate  $\text{♩} = 112$  and  $\text{♩} = 132$ . Measure numbers 708, 709, and 710 are indicated at the beginning of their respective staves.



712

C Sop 1

ooh

C Sop2,3

ooh

C Mezz 2

ooh

720

C Sop 1

C Sop2,3

C Mezz 2

clarinet

8<sup>va</sup>

727

CountTen.  Shoot \_\_\_\_\_ the trai-tors shoot shootthem all \_\_\_\_\_ Scat ter them like the dust

T  Shoot \_\_\_\_\_ the trai-tors shoot shootthem all \_\_\_\_\_ Scat-ter them like the dust



733

CountTen.  they are \_\_\_\_\_ let the gar-bage heap of his-to - ry turn the corp-ses of our en-em - ies to com-post

T  they are \_\_\_\_\_ let the gar-bage heap of his-to - ry turn the corp-ses of our en-em - ies to com-post



739

CountTen.  Lenin gives 2nd speech in Russian

T  to en-rich our re - vo - lu-tion's crops - - - - -  
\_\_\_\_\_ to en-rich \_\_\_\_\_ our re - vo - lu - tion's crops \_\_\_\_\_



746

CountTen. *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat ter them like the

T *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat - ter them - like the

C Sop 1 *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat - ter them - like the

C Sop2,3 *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat - ter them - like the

C Mezz 2 *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat ter them like the

C Ten 1 *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat - ter them - like the

C Bari 2 *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat - ter them - like the  
*low basses sing 8vb*

C Bass 3 *f* Shoot the trai-tors shoot shoot them all \_\_\_\_\_ Scat - ter them - like the

746

746

752

CountTen.  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

T  
8  
dust they ter let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

C Sop 1  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

C Sop2,3  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

C Mezz 2  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

C Ten 1  
8  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

C Bari 2  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

C Bass 3  
dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

752

758

CountTen.  
com - post - to en - rich our rev - o - lu - tion's crops *ff* The wa - ters of re - vo -

T  
8  
com - post - to en - rich our rev - o - lu - rion's crops *ff* The wa - ters of re - vo -

C Sop 1  
com - post - to en - rich our rev - o - lu - rion's crops *ff* The wa - ters of re - vo -

C Sop2,3  
com - post - to en - rich our rev - o - lu - rion's crops *ff* The wa - ters of re - vo -

C Mezz 2  
com - post - to en - rich our rev - o - lu - tion's crops *ff* The wa - ters of re - vo -

C Ten 1  
8  
com - post - to en - rich our rev - o - lu - rion's crops *ff* The wa - ters of re - vo -

C Bari 2  
com - post - to en - rich our rev - o - lu - rion's crops *ff* The wa - ters of re - vo -

C Bass 3  
com - post - to en - rich our rev - o - lu - rion's crops *ff* The wa - ters of re - vo -

758

758

*ff*

764

CountTen.  
lu - tion are drawn from vill - age wells

T  
lu - tion are drawn from vill - age wells

C Sop 1  
lu - tion are drawn from vill - age wells

C Sop2,3  
lu - tion are drawn from vill - age wells

C Mezz 2  
lu - tion are drawn from vill - age wells

C Ten 1  
lu - tion are drawn from vill - age wells

C Bari 2  
lu - tion are drawn from vill - age wells

C Bass 3  
lu - tion are drawn from vill - age wells

764

768

The factory worker & collective farm girl

773  $\text{♩} = 80$

773

773

781

781

8<sup>pizz.</sup>

789

789

8<sup>pizz.</sup>

798

798

10. Remember patterns can be altered at will, but keep sharp attack

800  $\text{♩} = 90$

800

*f*

801

801

803

803

804

Musical notation for measures 804-805, piano part. The right hand has a whole note chord on G4, followed by a whole rest. The left hand has a continuous eighth-note accompaniment.

805

Musical notation for measures 805-806, piano part. The right hand has a continuous eighth-note accompaniment. The left hand has a whole note chord on G4, followed by a whole rest.

806

Musical notation for measures 806-807, piano part. Both hands have a continuous eighth-note accompaniment.

T

807

*f* Re-mem - ber

Musical notation for measure 807, vocal part. The measure is divided into two parts: the first part is in 3/4 time and contains a quarter note G4, a quarter note A4, and a quarter note B4; the second part is in 6/4 time and contains a whole note G4.

807

Musical notation for measures 807-808, piano part. The right hand has a continuous eighth-note accompaniment. The left hand has a continuous eighth-note accompaniment. The time signature changes from 3/4 to 6/4 at the end of the system.

Bass

809

*impatiently*

*f* Of course I re-mem - ber

Musical notation for measure 809, bass part. The measure is divided into two parts: the first part is in 6/4 time and contains a quarter note G2, a quarter note A2, and a quarter note B2; the second part is in 6/4 time and contains a whole note G2. A triplet bracket is placed over the last three notes of the second part.

809

Musical notation for measures 809-810, piano part. The right hand has a continuous eighth-note accompaniment. The left hand has a continuous eighth-note accompaniment. The time signature changes from 6/4 to 3/4 at the end of the system.



810

Bass

Musical score for measures 810-811. The bass line starts with a whole note G2. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has four sharps (F#, C#, G#, D#).

811

T

Musical score for measures 811-812. The vocal line (T) has lyrics "the app les" and a fermata. The piano accompaniment continues with the eighth-note pattern. A dynamic marking *f* is present. Time signatures 3/4 and 6/4 are indicated.

813

Musical score for measures 813-814. The piano accompaniment continues with the eighth-note pattern. A fermata is present over the final notes of the right hand.

814

Bass

Musical score for measures 814-815. The bass line has a whole rest followed by a quarter note G2. The piano accompaniment continues with the eighth-note pattern. The word "the" is written below the bass line.

815

Bass

Musical score for measures 815-816. The bass line has a whole note G2. The piano accompaniment continues with the eighth-note pattern. The words "for - - - - ests" are written below the bass line.

816

Bass

the trees

817

*f*

818

T

huge oaks

Bass

the oaks Un - blight - ed chest - nuts

820

Bass

fern fronds and leaves

823

T

pop - lars mar - king pro - per - ty and the win - ter of se - ven - teen fif - ty three

*mp*

826

T

re - mem - ber

*f*

827

Bass

*impatiently*

Of course I re -

828

Bass

mem - ber

3

829

T

What was that

830

T 8

In - di - an's name? Kus -

831

T 8

- - ta - lo - ga Shin - giss

832

T 8

Jes - ka - ka - ka

Bass

No No the one who said the French had

834

T

8

Bass

Of course let me think

killed boi-led and eat - en his fa - ther

Detailed description: This system covers measures 834 to 836. The Tenor part (T) has a treble clef and a key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes in measure 836. The Bass part (Bass) has a bass clef and also features triplets of eighth notes in measures 834 and 835. The piano accompaniment consists of a right hand with a steady eighth-note melody and a left hand with chords. Measure 836 includes a triplet of eighth notes in the right hand.

837

T

8

Bass

just the thing Half - King

That's right, Half King A strong

Detailed description: This system covers measures 837 to 839. The Tenor part (T) has a treble clef and a key signature of three sharps. It features a half note in measure 837 and a half note in measure 838. The Bass part (Bass) has a bass clef and a key signature of three sharps. It features a half note in measure 837 and a half note in measure 838. The piano accompaniment consists of a right hand with a steady eighth-note melody and a left hand with chords. Measure 839 includes a triplet of eighth notes in the right hand.

841

T

8

Bass

Al-ways sleep-ing Al-ways drunk in the deep-est

man Al-ways sing - ing

Detailed description: This system covers measures 841 to 843. The Tenor part (T) has a treble clef and a key signature of three sharps. It features triplets of eighth notes in measures 841 and 842. The Bass part (Bass) has a bass clef and a key signature of three sharps. It features triplets of eighth notes in measures 841 and 842. The piano accompaniment consists of a right hand with a steady eighth-note melody and a left hand with chords. Measure 843 includes a triplet of eighth notes in the right hand.

844

T

Bass

woods

Half King

*ff* In the deep-est snow — Half King — Half beast he would have

848

Bass

*cresc.*

mur - dered us all — had he dared felled us — like ox-en in the snow *f* mur - dered us

851

T

Bass

*cresc.*

Where the Al - le - ghe - ny — and the Mo-

all mur - dered us there Where the Al - le - ghe - ny — and the Mo-

854

T

8

non - ga - he - la Ri - vers Join the fro - zen O - hi - o \_\_\_\_\_ Well\_ I\_ know

Bass

non - ga - he - la Ri - vers Join the fro - zen O - hi - o \_\_\_\_\_ Well\_ I\_ know

854

857

T

8

\_\_\_\_\_ Half King would have drunk our blood\_\_\_\_\_ had he dared drunk our blood\_\_\_\_\_ in the snow

Bass

\_\_\_\_\_ Half King would have drunk our blood\_\_\_\_\_ had he dared Drunk our blood\_\_\_\_\_ in the snow

857

11. Lenin's entrance

861 *mp* *mf*

865 *modern traffic sounds*

868 *glockenspiel* *ff*

871

874

877



12. I Still Remember

883  $\text{♩} = 96$

mf

888

mf

CountTen. 893

*rit.* *mf* I still re - mem - ber on gras - syy af - ter -

*mp*

CountTen. 897

noons I have lain on hay - I ne-ver raked Eat - en bread I ne-ver baked and

CountTen. 902 *broaden*

dreamed of hon-eyed sun - light

mf

Piano accompaniment for measures 908-912. The music is in 4/4 time and features a complex rhythmic pattern with triplets and sixteenth notes in both the treble and bass staves.

CountTen.

Vocal line and piano accompaniment for measures 913-918. The vocal line includes lyrics: "dreamed young dreams on per-fumed af-ter". The piano accompaniment features a *broaden* dynamic marking and a *f* (forte) dynamic marking.

CountTen.

Vocal line and piano accompaniment for measures 919-923. The vocal line includes lyrics: "noons birchtrees lime trees hol-ly-hocks min-go-nettes sweet peas for tea". The piano accompaniment provides harmonic support with chords and moving lines.

CountTen.

Vocal line and piano accompaniment for measures 924-928. The vocal line includes lyrics: "colored kites fly-ing high high high a-bove the meadow, a-bove the clear-ing high in the sun-set sky". The piano accompaniment features a triplet in the vocal line and complex chordal textures.

930

T

8

the for - ests the-clear - ing the sky

Bass

the mea - dows the sky

934

solo

Vln.

*ff* [3] [6]

*mf* [3]

938

Vln.

[3] [3]

942

Vln.

942

Vln.

946

946

946

This system contains measures 946-949. The Violin part (Vln.) features a complex melodic line with many sixteenth notes and triplets. The Piano accompaniment (Piano) is mostly silent, with some chords and a triplet in the right hand and a triplet in the left hand at the end of the system.

Vln.

950

950

950

performer may extend this phrase

This system contains measures 950-952. The Violin part has a melodic line with triplets and a phrase that is annotated with "performer may extend this phrase". The Piano accompaniment consists of sustained chords in the right hand and moving chords in the left hand.

Vln.

953

953

953

This system contains measures 953-956. The Violin part continues with a fast, rhythmic melodic line featuring many sixteenth notes and triplets. The Piano accompaniment provides harmonic support with sustained chords in the right hand and moving chords in the left hand.

# Naked Revolution

## Red Army Chorus

957  $\text{♩} = 104$

CountTen. I still re-mem-ber gras - sy af - ter

C Sop 1 I still re-mem-ber gras - sy af - ter

C Sop2,3 I still re-mem-ber gras - sy af - ter

C Mezz 2 I still re-mem-ber gras - sy af - ter

C Ten 1 I still re-mem-ber gras - sy af - ter

C Bari 2 I still re-mem-ber gras - sy af - ter

C Bass 3 I still re-mem-ber gras - sy af - ter

Vln. 957

962

CountTen.  
noons I have lain on hay I ne - ver raked and eat - en bread

C Sop 1  
noons I have lain on hay I ne - ver raked and eat - en bread

C Sop2,3  
noons I have lain on hay I ne - ver raked and eat - en bread

C Mezz 2  
noons I have lain on hay I ne - ver raked and eat - en bread

C Ten 1  
8  
noons I have lain on hay I ne - ver raked and eat - en bread

C Bari 2  
noons I have lain on hay I ne - ver raked and eat - en bread

C Bass 3  
noons I have lain on hay I ne - ver raked and eat - en bread

962  
noons I have lain on hay I ne - ver raked and eat - en bread

962

967

CountTen.  
I ne - ver baked and dreamed of hon - eyed sun light and

C Sop 1  
ne - ver ba - ked dreamed of hon - eyed sun light Oh\_

C Sop2,3  
ne - ver ba - ked dreamed of hon - eyed sun light Oh\_

C Mezz 2  
ne - ver ba - ked dreamed of hon - eyed sun light Oh\_

C Ten 1  
ne - ver ba - ked dreamed of hon - eyed sun light

C Bari 2  
ne - ver ba - ked dreamed of hon - eyed sun light

C Bass 3  
ne - ver ba - ked dreamed of hon - eyed sun light

967

967

973

CountTen. *dreamed of hon - eyed sun - - - light*

C Sop 1

C Sop2,3 *Oh*

C Mezz 2 *Oh*

C Ten 1 *Oh*

C Bari 2 *Oh*

C Bass 3 *Oh*

*tubular bells*

977

T *The for - est*

Bass *ff* *the mea - dows*



979

T  
8

Bass

clea - ring the sky

979

979

13. Lenin & Washington's trio

981

*f* Duchamp on a bicycle

981

989

CountTen.

*mf* Per - haps I'm the

989

989

994

CountTen.

fool Be-cause I for got while listen ing Beet-hoven I for-got to be cruel

994

*p*

998

CountTen.

T

Bass

*f* Bee-tho-ven? *f* Bee - tho - ven? \_\_\_\_\_

998

1003

CountTen.

*mf*

1003

1007

CountTen.

*f*

1007

1012

T

8

12

4

*f* What makes you a lead-er

Bass

4

*f* You seem an or-din-a-ry man

1012

*f*

*mp*

4

1016

CountTen.

4

6

4

3

5

3

4

*f* I am your suc - ces - sor — The in car na - tion — of the peo - ple's will

1016

*f*

ossia high A

1022

T

8

3

4

*f* First in war? - - -

Bass

3

4

*f* First in

1022

3

4

1022

3

4

1029

T 8

Bass

the thous-ands Trib - butes

peace? — Have you en-joyed the hun-dreds — of wreaths co-mem or

Detailed description: This system contains measures 1029 through 1035. The Tenor (T) and Bass staves are shown with lyrics. The piano accompaniment consists of a treble clef staff with a rhythmic pattern of eighth notes and a bass clef staff with a simple bass line. The key signature has three sharps (F#, C#, G#).

1036

T 8

Bass

obnoxious - in Lenin's ear

sta - tues throughout the land a cen-tur-y of grat-i-tude -

a - tions

Detailed description: This system contains measures 1036 through 1042. The Tenor (T) and Bass staves are shown with lyrics. The piano accompaniment continues with the same rhythmic pattern. The key signature remains three sharps.

1043

CountTen.

1043

1043

Don't you know who I am?

Detailed description: This system contains measures 1043 through 1049. The Countertenor (CountTen.) staff is shown with lyrics. The piano accompaniment features a treble clef staff with a triplet of eighth notes and a bass clef staff with a bass line. The key signature remains three sharps.

1052

T 8

Bass

Just a-no-ther would be Wash-ing-ton

Tin horn Wash-ing-ton

1052 *legato* *mp*

falsetto

1059

T 8

Bass

Er - satz Wash-ing-ton A - no-ther small beer ty-rant who thinks he can-be

A - no-ther small beer ty-rant who thinks he can be

1059

CountTen.

T 8

Bass

I don't be-

*f* Wash - ing-ton a Wash - ing ton a now and for-e - ver

high notes - hiccup

*f* Wash - ing-ton a Wash - ing ton a now and for e - ver

1067

1067 *f*

1074

CountTen. lieve Don't un-der-stand I gave my life that *falsetto* might

T 8 Wash - ing ton a - First in peace First in war and more and more and more and more -

Bass Wash - ing ton a First in peace First in war and more and more and more and more \_\_\_\_\_

1079

CountTen. un - - - - der - stand

T 8 - - - ya da ya da ya da - sim. - - -

Bass - - - ya da ya da ya da - sim. - - -

1079

1081

CountTen. *sim.*  
da da da da da

T  
8 Truth - ful

Bass  
Dig - ni - fied

1081 *mp*

1081 *mf*

1084

CountTen. e - qual com - rades help me

T  
8 Self re - spec - ting hon - est pride - e - qual to the - task in hand -

Bass  
hon - est pride Be -

1084

1084

1089

CountTen.

T

Bass

Com - rades shoot them  
falsetto

Re - vered - - - and more and more and more and more -

lov-ed through out the land and more and more and more and more

1094

CountTen.

T

Bass

help me shoot them help me

Re - vered through out the land e - qual - e - qual - to the task in

Re - vered through out the land e - qual to the to the task in



1100

CountTen.

T

Bass

ah... falsetto

hand - - - and more and more and more and more - - -

1105

CountTen.

1109

*ff*

# Naked Revolution

## 14. Oh No

$\text{♩} = 82$

Piano accompaniment for measures 1111-1117. The piece is in 6/8 time, then changes to 3/4 time at measure 1115. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*. There are four-measure rests in the right hand at measures 1112 and 1113.

Piano accompaniment for measures 1118-1120. Measure 1118 starts with a three-measure rest in the right hand. A glissando is indicated in the right hand starting at measure 1119. The bass line continues with a steady eighth-note pattern. Dynamics include *mf* and *8va*.

Piano accompaniment for measures 1121-1126. The right hand features a steady eighth-note melody, while the left hand provides harmonic support with chords. Dynamics include *mf*.

Sop.

Soprano vocal line for measures 1131-1136. The melody is in 6/8 time, then changes to 3/4 time at measure 1135. The lyrics are: "I greet you in the sa - cred name\_\_ of beau-ty \_\_\_\_".

CountTen.

Countertenor vocal line for measures 1131-1136. The lyrics are: "Oh No" and "Not a-gain". There are 'x' marks above the notes for "Oh No" and "Not a-gain".

## 15. Sing of Nature

$\text{♩} = 110$

Sop.

Soprano vocal line for measures 1140-1145. The piece is in 6/8 time, then changes to 3/4 time at measure 1142. The lyrics are: "Sing of na - ture Sing of,". There are two-measure rests in the right hand at measures 1142 and 1144.

Piano accompaniment for measures 1140-1145. The right hand features a melody with chords, and the left hand provides harmonic support. Dynamics include *mf* and *f*.

1145 Sop. num-bers Sing of Sun flow-ers turn-ing in time

1150 Sop.

1155

1160 Sop. Oh One two

1165 Sop. *three* See the pet - als on *3* the lil -

1168 Sop. - lies the pet - als on the lil - lies Five *mp*

1172 Sop. on each but - ter - cup Eight dressed

1175 Sop. *4* del - phin - i - ums Thir -

# Naked Revolution

1180 Sop. teen mar - i - golds Twen -

1185 Sop. ty one a - sters

1189 Sop. thir - ty four dai - sies

1193 Sop. Fif - - - - ty - - - - five

Sop. 1196 *L* 2 dai - sies

1196 *f*

1196 *mp*

1201

1201

1206

1206

Sop. 1213 Sing of pe - tals Sing of dai - sies

1213 *f*

Sop. 1217 Next flow - er - ing num - ber eight - - y

1217

1220 Sop. *mf* nine

1222 Sop.

1225 *pp*

1228 Sop. *mf* Sing \_\_\_\_\_ of *f*

# Naked Revolution

1231

Sop. na - ture Sing of num - bers Sing of sun - flo - wers

1236

Sop. tur - ning in tur - ning in time

1240

Sop. and all the flo - rets in all the sun-flowers

1245

Sop. thir - - - ty four clock-wise



Sop. *1249*

fif - - - - ty five

Sop. *1252*

coun - ter on - ward through na - ture be - yond eigh - ty -

Sop. *1256*

nine

Sop. *1258*

That's

1261 Sop. right think a bout it want to know more the next

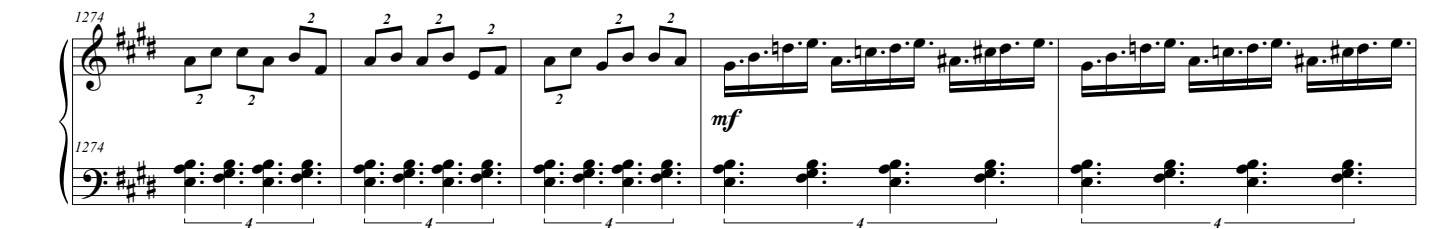


1265 Sop. cir - cle of flo - rets



1268 Sop. *cresc.* Lenin (in Russian): Not easy being a leader. Get rid of her. I will never receive her.

one for - ty four - - - - -



1279 Sop. On Spar - row Hill in



Sop. *1284*

Mos - cow — Five hun-dred lit - tle girls — greet the na - tion's

Sop. *1288*

new found way — Wave red scarves in the sun - light

Sop. *1293*

raise their gar - lands in u - ni - son to bless the co - ming day

Sop. *1298*

and a - ny bo - dy's chi - ild — shall know the glo-ry

1304 Sop. 

that is born shall know the sto-ry of this dawn of art and

1309 Sop. 

truth and beau-ty shall know the gran-deur of the hope that

1314 Sop. 

makes - man free

attacca

16. Hysteria

♩ = 88

1318 

1323 

1327

1327

1331

T

Bass

S.Dr.

1331

*f* State your busi-ness

1331

*f* State your busi-ness

1335

Sop.

1335

*mf* Oh here I stand to day and here we prom-ise to for-give

1335

*mp*

1342

Sop.

all debts we owe to sor-row shall cease the

1342

1342

1347

Sop. 

C Sop 1 world shall know \_\_\_\_\_ peace \_\_\_\_\_  
*f* Who where why what do \_\_\_\_\_ think we're

C Sop2,3 \_\_\_\_\_  
*f* Who where why what do \_\_\_\_\_ think we're

C Mezz 2 \_\_\_\_\_  
*f* Who where why what do \_\_\_\_\_ think we're

C Ten 1 \_\_\_\_\_  
*f* Who where why what do \_\_\_\_\_ think we're

C Bari 2 \_\_\_\_\_  
*f* Who where why what do you think we're

C Bass 3 \_\_\_\_\_  
*f* Who where why what do you think we're

1347 

1350

Sop.

Soprano vocal line with lyrics: and a - ny bo - dy's child\_ shall

C Sop 1

Chorus Soprano 1 vocal line with lyrics: do-in'? Who where why what do you think we are

C Sop2,3

Chorus Soprano 2,3 vocal line with lyrics: do-in'? Who where why what do you think we are

C Mezz 2

Chorus Mezzo 2 vocal line with lyrics: do-in'? Who where why what do you think we are

C Ten 1

Chorus Tenor 1 vocal line with lyrics: do - in'? Who where why what do you think we are

C Bari 2

Chorus Baritone 2 vocal line with lyrics: do-in'? Who where why what do you think we are

C Bass 3

Chorus Bass 3 vocal line with lyrics: do-in'? Who where why what do you think we are

1350

Piano accompaniment for the first system, including grand staff and bass line.

1354

Sop.

Soprano vocal line with lyrics: know the sto-ry of this dawn shall know the glo - ty that is born\_ of art\_ and

Piano accompaniment for the second system, including grand staff and bass line.

1354

Piano accompaniment for the second system, including grand staff and bass line.

1358

Sop.

Soprano vocal line with lyrics: \_ truth\_ and\_ beau - ty\_ shall know\_ the gran - deur of\_ the\_ hope\_ that\_ makes

Piano accompaniment for the third system, including grand staff and bass line.

1358

Piano accompaniment for the third system, including grand staff and bass line.

1362

Sop.

man free

*sfz*

1366

*f*

*sfz*

1370

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

*fff* George George George George

*fff* George George George George

*fff* George George George George

*fff* George George George George

*fff* George George George George

*fff* George George George George

*fff*

1370

*fff*



1373

C Sop 1  
George George George George George George George George George George George George George George

C Sop2,3  
George George George George George George George George George George George George George George

C Mezz 2  
George George George George George George George George George George George George George George

C Ten 1  
George George George George George George George George George George George George George George

C Bari 2  
George George George George George George George George George George George George George George

C Bass 3  
George George George George George George George George George George George George George George

1373

1373

*sfz*



1379

C Sop 1 *angry*  
George George George George This is ou - r coun-try — Our  
*angry*

C Sop2,3  
George George George George This is ou - r coun-try — Our  
*angry*

C Mezz 2  
George George George George This is ou - r coun-try — Our  
*angry*

C Ten 1  
George George George George This is ou - r coun-try — Our  
*angry*

C Bari 2  
George George George George This is ou - r coun-try — Our  
*angry*

C Bass 3  
George George George George This is ou - r coun-try — Our  
*angry*

S.Dr. 1379

1379

1382

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

world our cen - tu-ry We're ta-king it back George George GeorgeGeorge

world our cen - tu-ry We're ta-king it back George George GeorgeGeorge

world our cen - tu-ry We're ta-king it back George George GeorgeGeorge

world our cen - tu-ry We're ta-king it back George George GeorgeGeorge

world our cen - tu-ry We're ta-king it back George George GeorgeGeorge

world our cen - tu-ry We're ta-king it back George George GeorgeGeorge

1382

1382

1386

C Sop 1  
George George George George George George George George George George

C Sop2,3  
George George George George George George George George George George

C Mezz 2  
George George George George George George George George George George

C Ten 1  
8 George George George George George George George George George George

C Bari 2  
George George George George George George George George George George

C Bass 3  
George George George George George George George George George George

**Spirito**

$\text{♩} = 180$

1389

C Sop 1  
George George George George George George George George George George

C Sop2,3  
George George George George George George George George George George

C Mezz 2  
George George George George George George George George George George

C Ten 1  
8 George George George George George George George George George George

C Bari 2  
George George George George George George George George George George

C Bass 3  
George George George George George George George George George George



1433

The musical score is arranged in a standard choral format. It features eight vocal staves and a piano accompaniment. The vocal parts are labeled as follows: T (Tenor), Bass, C Sop 1 (Contralto Soprano 1), C Sop 2,3 (Contralto Soprano 2 and 3), C Mezz 2 (Mezzo-soprano 2), C Ten 1 (Contralto Tenor 1), C Bari 2 (Contralto Bass 2), and C Bass 3 (Contralto Bass 3). The piano part is shown in grand staff notation. A rehearsal mark '1433' is placed at the beginning of the piano part. A small '8' is written in the vocal staves, likely indicating a measure rest. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music consists of vocal lines with lyrics and a piano accompaniment with chords and a bass line.

# Naked Revolution

1442

T

Bass

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

8

*cresc.*

1442

1442



1452

T

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

S.Dr.

1452

1452

1452

CountTen.

S.Dr.

1460

1460

1460

1460

zing

gliss

Bells

f

#b

#b

Lenin: "Taxi!" and End  
(yelled) Taxi!